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SPECIAL EXHIBITION OF "FAKES AND REPRODUCTIONS"

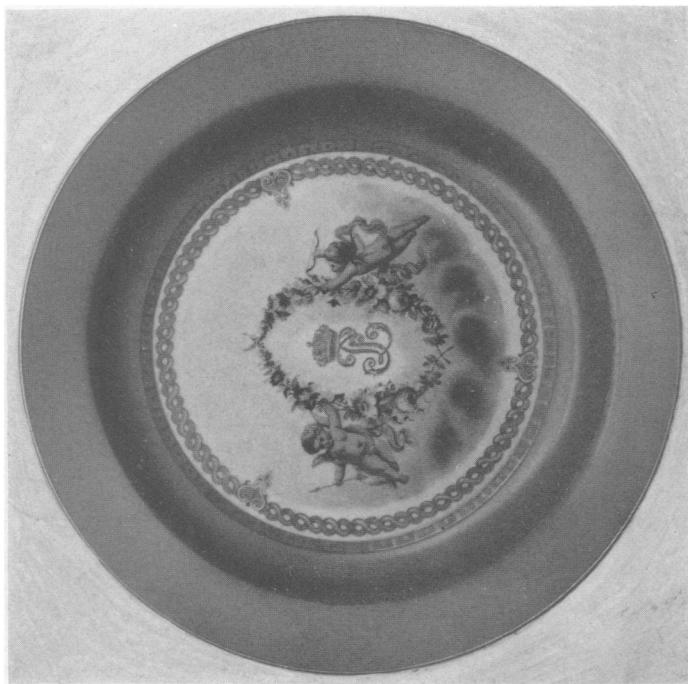
From April 1st, a special exhibition of forgeries and imitations of art objects will be held at the Museum, continuing through the spring and summer. The exhibition includes modern counterfeits and copies of old china, glass, metal work, enamels, ivories, etc. and when possible genuine examples of similar character are shown for the purpose of comparison.

This is the first educational exhibition of the kind to be held in this country, and if we may judge from the interest which has already been manifested in



PAIR OF PORCELAIN PLATES
The First, Genuine Chinese
The Second, a Modern French Imitation

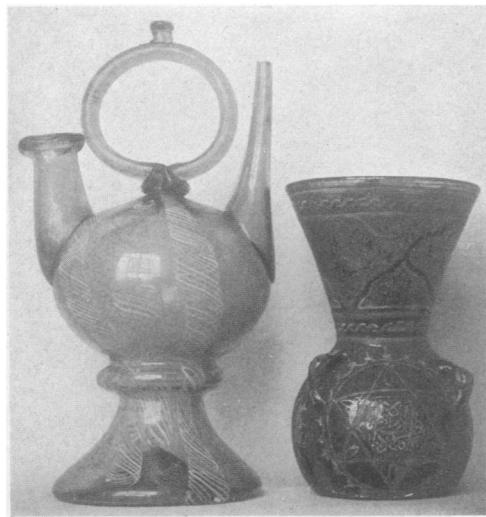
it in advance, it will attract much attention among collectors and museum officials. The collection which has been gathered together is large and varied and covers the broad field of industrial art. Among the objects shown are imitations of Chinese porcelains, Capo di Monte hard paste, Sévres hard and soft paste in great variety, English creamware, Meissen, and other German porcelains, French stanniferous faience, Greco-Roman pottery, Tanagra figurines, Mexican (Aztec) pottery, Battersea and German enamels, German drinking glasses, pewter flagons, Hispano-Moresque ware, Persian faience, Dr. Syntax plates, English lustres and numerous other groups of objects.



PLAQUE, OR DISH
Sèvres Porcelain, made in 1846
Decorated later outside the Factory



LARGE EWER VASES
Modern Imitations of
Capo di Monte Porcelain



SPANISH GLASS
Modern Imitations of Old Pieces



IVORIES
Modern Reproductions

An illustrated catalogue of the exhibits has been prepared, which, by pointing out the differences between genuine and fraudulent things, will enable the collector to avoid some of the pitfalls which have been prepared for him by the ubiquitous counterfeiter. It is perhaps no exaggeration to say that there is no art museum in Europe which does not contain at least a sprinkling of imitations and this is true in greater measure of the museums of the United States. Everything in the field of art is being counterfeited today and the only way to check the evil is by familiarizing the public with the characteristics of the genuine, as compared with the salient features of the false.

The pioneers among American collectors, previous to the Centennial Exhibition, brought from abroad collections of art objects which have since become famous, for the harvest was then ripe and waiting to be gathered. But even at that time the counterfeiter was plying his trade, with no fear of detection, since little attention had been paid to pastes and glazes, and forgeries were unsuspected. In consequence of lack of knowledge these early collectors unwittingly acquired many spurious examples, whose true nature was only revealed in later years. We can recall at least two important and well-known collections of pottery and porcelain, which for many years had been considered to be thoroughly authentic, but which after the death of their owners were found to contain from 25 to 50 per cent of reproductions. In these later days the tricks of the forgers have been discovered and through the present exhibition they will be exposed to such persons as are sufficiently interested in the subject.

The nature and scope of the exhibition may be illustrated by a few examples of fraudulent art wares which are shown. Illustration No. 1 represents two plates which a casual observer would naturally suppose belong to the same service. The one to the left is a genuine Chinese plate of the eighteenth century, while the one at the right is a modern French copy. While the differences in paste, coloring and technique are scarcely apparent in the engraving, they are quite recognizable in the originals.

In illustration No. 2 we see two fine, showy examples of what have been claimed to be genuine Capo di Monte hard paste porcelain. They were purchased by a collector at an exorbitant price, but prove to be modern imitations of that famous ware, produced at Doccia, Italy. In the same case with these pieces are shown some genuine specimens of Capo di Monte of which there are perhaps not a dozen examples in America.

The third illustration represents a plaque, or large plate, of the Louis Philippe period from the celebrated Sèvres factory. It is in reality a genuine piece but was sent out from the factory in a white condition, and falling into the hands of a *chambellan*—a contractor who decorates in his own establishment (*en chambre*), or causes to be decorated for the trade, undecorated porcelain obtained from factories,—was painted outside of the factory. Such pieces are considered by collectors to belong to the category of frauds, or “duffers,” as the English call them.

In connection with the exhibition, owners of art objects who desire information regarding genuineness or identity are cordially invited to bring or send the same to the Museum for examination.

E. A. B.